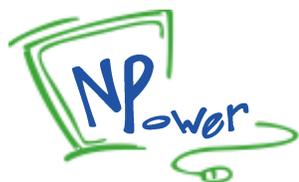


A mission support tool for

ARTS *and* CULTURE



UNDERWRITTEN BY



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NPower is a federation of independent, locally-based nonprofits providing accessible technology help that strengthens the work of other nonprofits. NPower's mission is to ensure all nonprofits can use technology to expand the reach and impact of their services. We envision a thriving nonprofit sector in which all organizations have access to the best technology resources and know-how, and can apply these tools in pursuit of healthy, vibrant communities. For more information, visit our website at www.NPower.org.



UNDERWRITTEN BY THE SBC FOUNDATION

Welcome to...

NPower's **"Nonprofit Leader's Technology Guide: A Mission Support Tool for Arts and Culture."** This is one of four "Technology for Leaders" guides published by NPower, a national organization devoted to bringing free or low-cost technology help to nonprofits, and funded by a grant from the SBC Foundation, the philanthropic arm of SBC Communications Inc.

These papers highlight technology innovation in four nonprofit sectors: arts and culture, health and human services, education, and community development. The goal is to inspire nonprofits about *the possibilities of technology as a service delivery tool*, and to provide nonprofit leaders with real-world examples that demonstrate that potential.

Each of these papers offers a roadmap for nonprofit leaders on how to integrate technology into their organizations *confidently and fearlessly*. The roadmap covers the best practice steps involved in deciding how technology can support and enhance direct service delivery, and addresses how a nonprofit executive can evaluate and select the appropriate tools for the job and *implement those tools successfully*. It also provides examples of program-specific solutions and tools and resources that are available to expand the reach and impact of nonprofits' direct services.

Each paper is meant to be a stand-alone resource for the specific nonprofit sector mentioned. However, leaders in one sector may also find it beneficial to read the papers

"Maintaining our creativity as a nation is crucial to our freedom and our democracy. The arts teach us about the nobler impulse of our human nature, and many of the same principles that our nation was founded upon are embedded in making and consuming arts: tolerance, freedom of expression, openness, equality, justice, dignity and compassion..."

William Ivey, former Chairman, National Endowment for the Arts

covering other sectors, as there are many inspiring anecdotes and case studies of mutual interest.

There are a number of people to thank for their contributions to the arts and culture guide. TechBridge, an NPower affiliate, managed the research and writing, working with Deborah Aldrich of Harvest Consulting and Beth Kanter, an independent consultant. More than 50 individuals throughout the sector took part in interviews that shaped the content and stories found in this guide. A full list of all the organizations and individuals who participated in this research is included in Appendix B.

In summary, the information contained in these papers reflects the core of NPower's mission: to ensure all nonprofits can use technology to expand the reach and impact of their work. We hope that you find this information valuable, and we welcome any comments or questions you may have.

Sincerely,

The NPower Network

Nonprofit arts organizations make our communities better places in which to live and work.

Participating in the arts is an essential part of the human experience, allowing us to explore ideas and emotions and to better understand our history, culture and beliefs. The study and appreciation of the arts serves as both a unifying force and a vehicle for self-expression.

The nonprofit arts sector plays a unique role in our society. Not only do the arts foster beauty, creativity, originality and vitality, they also are a significant part of our country's economic base, generating billions in economic activity every year. Arts education sustains learning that is essential to achievement in all areas of life. And, as repositories of creative experience, arts organizations offer us all the opportunity to expand and enhance our quality of life.

However, the environment in which art is shared with the public through nonprofit institutions is changing. Not only are traditional audiences maturing, diversifying and being constantly bombarded with competition for their attention, but fiscal resources from government and private sources continue to become harder to secure and maintain.

The innovative and strategic use of technology can help nonprofit arts organizations engage, inform and inspire their diverse audiences, as well as help manage resources more efficiently and effectively. However, the arts sector – especially smaller, more artistically driven organizations – has been slow to implement technology improvements.



The arts foster beauty, creativity, originality and vitality.

NPower has created this guide as a resource for professionals in the nonprofit arts community. It is aimed at helping arts organizations explore innovative uses of technology to reach community targets, expand strategic goals, effectively manage limited resources and, most importantly, increase the quality of audience experience.

In this guide, we provide details about the nonprofit arts sector, including where it is now and how technology relates to its challenges and opportunities. We identify the best examples of innovative technology use in the nonprofit arts sector from a range of artistic disciplines and budget sizes, based on interviews with representatives from dozens of national arts and arts service organizations, federal and state government arts funders, arts software vendors and technology consultants, and through an extensive review of the Internet.

During our research, we found that arts organizations overwhelmingly expressed a need to better use the Internet to market their services in order to expand their audiences, as well as better communicate with their existing audiences. As a result, this guide provides a roadmap for developing more effective use of the Internet while sharing Internet success stories from arts organizations nationwide.

This guide also features informative and inspirational case studies involving other technology issues – from data tracking to the use of handheld devices – that are applicable to a wide range of nonprofits facing an even wider range of technology challenges. Source material is noted throughout the guide and a list of specific resources is available in the appendices.

While it is certainly possible to slice the arts sector into a multitude of segments, this guide will focus on three broad ones: performing arts, visual arts and a “multi-purpose” segment that will include disciplines such as media arts, festivals and the work of arts service organizations.

Arts organizations overwhelmingly expressed a need to better use the Internet to market their services.

Impact of Arts and Culture

The arts offer a multitude of benefits to individuals and the communities in which they live. On so many levels the arts have a significant impact on our economy, our education system and our society.

Economic

America's nonprofit arts industry generates \$134 billion in economic activity every year, including 4.85 million full-time equivalent jobs, \$89.4 billion in household income, \$54.4 billion in local, state and federal government tax revenues and \$80.8 billion in event-related spending, according to *Arts and Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences* released in June 2002 by Americans for the Arts.

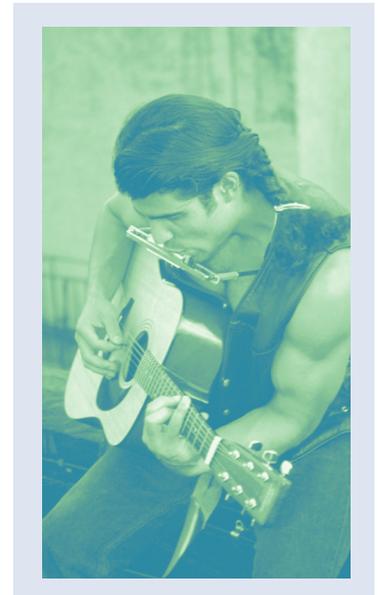
Educational

As an integral part of the school curriculum, the arts benefit the student, the school and the community. National statistics compiled as part of the 2002 study, *Critical Links: Learning in the Arts and Student Academic and Social Development*, reveal numerous outcomes for schools that include the arts as part of their core curriculum, including greater academic achievement, higher parent and community involvement, improved student attendance rates, heightened school morale and fewer disciplinary problems.

Societal

It's easy to understand the impact that art can have on the individual, but we often forget the enormous effect that art can have on society. It influences what we think and feel, which, in turn, impacts our decisions and the decisions of our leaders.

In the wake of September 11, 2001, artists everywhere – street performers, muralists, professional musicians – united to express their shock, sadness and support for the thousands of people lost in the World Trade Center disaster. Countless messages helped our nation deal with the emotional impact, understand the realities of our world and learn how we can tolerate and, in fact, celebrate our differences.



America's nonprofits arts industry generates billions of dollars in economic activity every year.

Changes facing the Arts

Nonprofit arts organizations are experiencing many challenges, including a shift in the makeup of traditional audiences and decreasing fiscal resources from government and private sources.

As a mirror of our society, the arts audience is in constant flux. Many studies have cited similar shifts in audience makeup that speak to this challenge and point to specific trends, including:

- The growing diversity of leisure activities that naturally leads to increasing competition for limited hours of leisure time;
- Changing demographics, particularly an aging population;
- Technology advances that make the recorded and broadcast arts an increasingly attractive alternative to the live arts, and
- Rising ticket prices for live theater, music and dance performances as well as visual arts exhibitions.

In addition, the technology revolution – the guiding principle of the business sector for the past 20 years – has bypassed many nonprofits, including arts organizations. A 2002 nationwide study conducted by the Institute of Museum and Library Services revealed that while most large- to medium-sized museums exhibited a strong use of technology, smaller museums lagged significantly behind. Only 55 percent of museums with budgets of \$250,000 or less had access to the Internet, email and standard office software, and only 41 percent had a website.

The good news is that arts organizations are beginning to discover the value of technology in reaching diverse audiences and operating more efficiently. Innovative and often extraordinary uses of technology – from interactive websites to streaming media in

Arts organizations are beginning to discover the value of technology in reaching diverse audiences and operating more efficiently.

real time – have been a boon to arts organizations as they’ve worked to strengthen all aspects of participation: perceptual, practical and experiential.

Because nonprofit U.S. arts organizations are financed through a mix of direct subsidy programs and incentives such as tax credits and exemptions, economic cycles significantly affect arts funding. For example, the robust economy of the past several years encouraged states to cut taxes and increase expenditures while still balancing budgets. Now, as state budgets across the U.S. adjust to decreased revenues in 2003, appropriations for state arts agencies that provide funding to nonprofit arts organizations are decreasing overall, with a projected \$353.9 million in total appropriations in 2003.

Of course, a shifting economy also affects funding from corporations, foundations and individuals. In New York City, the hub of our country’s cultural life, more than 65 percent of the cultural groups surveyed by Crain’s New York Business and DHR-International reported a decline in fundraising during the first half of 2003, and 62 percent predict continued declines ahead.



Economic cycles significantly affect the funding of arts organizations.

Challenges

Many of the challenges faced by the nonprofit arts sector in using technology are no different from those in other nonprofit organizations.

Planning

Technology that isn’t integrated into strategic planning can be a burden rather than a solution. Systems that make sense in one department often don’t support the needs of other departments and become more of a liability than an asset. Or, without ongoing planning, the organization’s technology infrastructure degrades to the point of having a significant negative impact on the organization’s capacity to deliver programs.

As Jerry Coltin from *Carnegie Mellon’s Center for Arts Management and Technology* notes, “Arts organizations aren’t looking to technology planning as a solution. There is a

making-do mindset...give me a cup of hot water and bottle of ketchup and I'll make soup. This leads to eroding infrastructure, which ultimately harms their capacity to make art."

Training and technical support

There is a significant need for better methods for training and ongoing technical support to sustain successful use of technology as a service delivery tool. Most organizations have limited in-house technical expertise, and expensive service contracts are often an unaffordable luxury for nonprofits.

Notes John Munger, Research Director of *Dance/USA*: "What do you say to the sole, underpaid administrator of a \$250,000 dance company who is doing all the planning, tour logistics, back-of-house staffing, accounting, publicity, advertising planning and copywriting, fundraising and board development and try to make any case you want to about why technology training is important? What you'll hear, 'I don't have the time to learn.'"

Some arts organizations are seeking out non-traditional ways of building staff knowledge and developing technical support strategies when implementing a new system. For example, when the *Pacific Northwest Ballet's* staff team was assigned responsibility for selecting its new ticketing system, the team became the internal user group. These core users serve as the peer trainers to others in their departments and provide "just in time support." In the future, the in-house user group plans to join forces with staff members from other local arts organizations that are using the software so they can support each other.

Attitudes

Nonprofits and nonprofit employees are often more resistant to change than for-profit companies. It takes support from leadership to change attitudes or culture around technology use in an organization.

As Matthew Morgan of the *Brooklyn Museum* notes, "When we implemented an internal email system, senior staff told people that they were required to use it. While there was

"Currently few affordable options are available to orchestras for 'integrated' systems that link fundraising and ticketing. Consequently there are huge inefficiencies in operations."

Rebecca Krause-Hardie, Symphony Works/Moonroad.com

some initial resistance, everyone is using it now and can't imagine living without it. It takes time for an organization to adapt to technology."

Resources

The funding climate for arts, like other nonprofit sectors, is generally weak. Exhibitions, performances and programs are being cut and, in some cases, cut dramatically. When direct program delivery is at risk, arts nonprofits are less willing to make financial investments for infrastructure.

According to Lee Dennison of the National Endowment for the Arts, "Technology is a big-ticket item and when times get tough, the first thing to go is spending on technology. When it comes to balancing the budget, technology expenses are considered discretionary – rather than basic – needs. And when the economy is tight, that is the last thing that should be slashed."

Lack of service providers and products for small- or medium-sized organizations

Larger, established organizations with more substantial budgets are able to purchase services or develop in-house technology solutions to infrastructure and audience communication problems, but smaller organizations often have few choices that are affordable or scaled to their needs. This is particularly true of ticketing systems that are a primary need for arts organizations.

Intellectual property issues

If nonprofit arts organizations are distributing original art via the Internet and copyright laws protect those works, arts organizations need to navigate a thicket of intellectual property issues to make the works accessible. It is important to find the right legal counsel and make sure to include a line item for legal fees in the budget, even if some of the legal counsel is provided on a pro-bono basis.



Arts organizations distributing original art via the Internet must address intellectual property issues.

CASE STUDY: American Music Center

www.amc.net

Beth Kanter, in her report for the National Endowment for the Arts, describes how Larry Larson, *American Music Center* board member, and Richard Kessler, Executive Director, came up with the idea for NewMusicJukebox in 1998. Almost five years later, the site made its debut to rave reviews. AMC's successful navigation of a morass of technical, design and intellectual property issues offers inspiration for others contemplating a large-scale website to serve originating artists.

Visitors to NewMusicJukebox can listen to sound files from commercial recordings as well as view or download scores, all of which are protected by copyright laws. The case-by-case negotiations with composers, publishers, and record producers – and their legal counsel – resulted in a licensing agreement that educates and empowers composers and offers multiple ways to include their material on the site.

A particular composer or publisher might only include a listing for the score, while others may have it available in excerpted form. Some scores, particularly shorter works, will be available in their entirety. The licensing agreement spells all of this out in a 10-page terms of service document and warns artists, in red ink, not to hit the “I Agree” button without carefully reading and understanding the document. AMC staff is available to answer questions by phone or email, and the site also includes an extensive copyright and licensing frequently asked questions section.

Aesthetic issues

Viewing a work of art or a performance via the Web or other technology interface that isn't the original intent of the artist is often considered a “mediated” experience and inappropriate for the true appreciation of art. The consortium, *The AMICO Library*, an Internet archive with more than 100,000 paintings, sculptures and artworks, is well aware of this concern. As a result, *AMICO* requires all museums to stock the library with high-resolution digital duplicates of artworks from their permanent collections.

Opportunities

Even with these challenges, exciting opportunities exist for technological progress in the nonprofit arts sector. With the changing audience and the changing economy as primary concerns for all nonprofits, and specifically, arts organizations, the strategic use of technology is not only a benefit but, in fact, a necessity.

Throughout the arts sector, technology is being used to support infrastructure as well as provide direct programming to audiences. Conversations with more than 50 organizations from the music, theater, visual and performing arts revealed exciting examples of technology that have allowed them to:

- operate more efficiently overall;
- provide greater accessibility for audiences;
- enhance relationships with donors and stakeholders;
- engage new audiences, and;
- explore new sources of earned revenue.

We have provided more detailed information about each of these technology-driven accomplishments below:

Helping organizations operate more efficiently

Economic realities are forcing nonprofit arts organizations to examine their operating budgets and make difficult decisions about the allocation of hard-to-secure funds. Hiring freezes are causing staff members to work longer hours with less support. Finding shortcuts and saving staff time that doesn't harm the organization's core artistic programming is essential. Infrastructure-supporting technology can be an incredible resource for nonprofits in this era of increased need and decreased resources.



Technology is helping organizations make artwork more accessible to audiences.

Planning and logistics support

Much work happens behind the scenes prior to opening night of any performance. Operations staff for performing arts organizations must coordinate many logistical details with music librarians, music directors, musicians and other operations staff. They need to organize and relate information about rehearsal schedules, performance dates, hiring of artistic personnel, musical repertoire, music and instrument rentals, and myriad other production data. Without the effective use of technology, such as an integrated database, or sharing files or calendars over a local area network, staff members can waste hours of precious time interrupting each other for information and re-entering data from a spreadsheet into calendar programs. Even worse, this process can lead to inaccuracies and makes it impossible to base decision-making on good, quickly obtained information.

Production support

While most people are familiar with seeing a play unfold on stage, they are unaware of how the stage is transformed to meet the needs of the performance. In regional theater, without the larger budgets of commercial or Broadway shows, sets and scenery traditionally have been moved or pushed by a crew of stagehands and technicians. This can be expensive, limit artistic freedom and can even be unsafe. In the past, individuals have used motorized systems to move scenes, but have been limited to moving them one at a time. New technologies, such as the PC-based system currently in use at the *Steppenwolf Theatre Company* in Chicago, can enable performance-based organizations to automate scenery changes quickly and efficiently.

Collections management and archiving support

Inventory management is a challenge for corporations as diverse as supermarkets and software providers. In organizations that house thousands of works of art – recordings of unique musical performances, videos of dance presentations, plays, costumes and scenery – effective collections management is crucial to the organization's business as well as to our cultural heritage. With three distinct parts to collections management – acquisition, management and reference – database systems that automate the process offer nonprofit arts organizations the opportunity to control their collections, locate items quickly and easily, and ascertain condition and value to reduce costs.

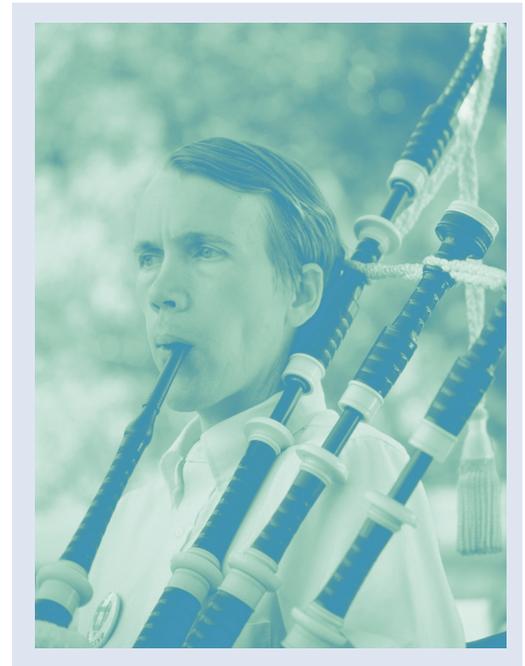
New technologies can enable performance-based organizations to automate scenery changes quickly and efficiently.

For most museums, collections management software will be the single largest application in which they invest. But the value of this technology is filtering into other kinds of arts institutions such as music programs. For example, *Manchester Craftsmen's Guild Jazz Program* in Pittsburgh, which is dedicated to preserving, presenting and promoting jazz, understood that to meet its mission to keep jazz alive for future listeners, it needed to archive its recordings in a systematic way. By translating analog recording to digital, and eliminating the thousands of live tapes that would eventually degrade, the program now has over 300 CDs worth of tapes that preserve the true essence of live performance.

Providing greater accessibility for audiences

Of course, collections achieve meaning when they are enjoyed. By placing their collections online or in combined searchable databases from multiple institutions, art museums are able to share their objects with the general public, scholars and educators. Curators are not only conceptualizing exhibitions for the physical walls within their institutions, but they are designing exhibits intended to be viewed from a person's personal computer. For the performing arts, visionary managers view the Internet not only as a communication channel, but also as an extension of the concert hall. For master teachers in classical music or ballet, the use of video conferencing enables them to share the secrets of their technique and artistry with students around the world without having to step onto an airplane. In the last decade, the Internet has impacted these art forms in a very direct manner.

While many single organizations are providing the public with access to their collections online, collaborative efforts are also available, such as the *Whitney Museum's Artport* and *AMICO*. And, with the quality of streaming video and audio files improving and the public's growing openness to seeking out this material online, other organizations, like New York City's *Bang on a Can*, are also able to provide online performance experiences from their archived collections.



Visionary performing arts managers view the Internet as an extension of the concert hall.

Curators are designing exhibits intended to be viewed from a person's personal computer.

Providing greater accessibility for audiences also serves to enhance understanding. As art organizations continue their efforts to engage diverse and broad audiences, the development of online or Web-based exhibitions can create compelling narratives that provide context – describing the social, economic and ideological realities that helped to shape an artist’s efforts. Contextualizing objects or an exhibit on the Web, either before or after the firsthand experience of viewing the art on a museum’s walls, assists in deepening the visitor’s experience. This, in turn, helps motivate repeat visitation and interest.



Providing greater accessibility also serves to enhance understanding of the arts.

Enhancing relationships through better customer service

Customer service is the mantra for business in the 21st century. From restaurants to car dealerships, businesses need to be there for their customers. When budgets are tight, inspiration can be hard to come by. Too often, pressures to achieve quick revenue and operate on limited budgets prevent nonprofit arts organizations from thinking about their audiences as customers, and from considering technology that makes customer service a priority.

One of the most often-quoted needs in the nonprofit arts sector is technology that integrates fundraising and ticketing. New integrated systems specifically designed by and for nonprofit arts organizations are becoming more available on the market. While they are primarily used by major institutions with more substantial technology budgets, they certainly serve as an inspiration for future developments.

Having enough time is the biggest practical barrier to audience participation. Online ticket purchasing can eliminate the planning and purchasing time, allowing for a more enjoyable art experience.

Engaging important new audiences

Through audience surveys and member information, organizations are able to better understand the motivations and desires of their audience. New, untapped audiences are harder to identify and more challenging to reach.

Younger audiences

The graying of arts audiences has been a critical issue for the nonprofit sector over the past decade. Performing arts and visual arts organizations are coming up with creative ways to encourage participation from young adults, youth, baby boomers and families. Strategies include the use of technology, from interactive websites to multimedia educational materials.

E-commerce

Though younger people are heavy online purchasers, most Americans are becoming more comfortable with e-commerce. Even with the challenges of licensing, branding and merchandising, many nonprofit arts organizations are eager to explore the benefits of e-commerce.

Cultural tourists

The Web has also helped even the playing field for nonprofits as they reach out to tourists. It has given smaller cultural organizations a chance to “troll” for visitors and tourists, even with a small marketing budget. For the cultural tourist, the Web has made it easy to find cultural information. It has given cities and regions the opportunity to build portals to cultural events to make it easier for visitors to select art engagements.

“Unless and until orchestras decide their mission is to serve audiences in the ways audiences want to be served, they will never attract more than the current 3 or 4 percent. And, I would argue that, as demographics change, they won’t even be able to retain that.”

Penelope McPhee, John S. and James L. Knight Foundation

Tools to help you meet your goals

From basic intranet systems to complex ticketing services, nonprofit arts organizations can use technology to impact their success. Here are some possibilities to consider:

	Goals	Tools	Examples and Resources
Helping organizations operate efficiently	Planning and logistics efficiency	Integrated databases, local area networks, video conferencing	Resource: How To articles on databases and networks www.TechSoup.org
	Production support	Automated scenery systems	Example: Steppenwolf Theater Company www.steppenwolf.org
	Collections management	Database systems, collections management software	Resource: Collections Management Software Review www.chin.gc.ca/English/Collections_Management/Software_Review/
	Archiving collections	Digital recording, database systems	Example: Manchester Craftsmen's Guild Jazz Program www.mcjazz.org

	Goals	Tools	Examples and Resources
Providing greater accessibility for audiences	Access to collections	Collaborative arts portals with online collections libraries	Examples: The AMICO Library www.amico.org Whitney Museum Artport www.whitney.org/artport
	Access to archived or live performances	Streaming media	Example: Bang on a Can www.bangonacan.org
	Access to exhibitions	Online exhibitions to supplement exhibitions or to stand alone	Examples: Experience Music Project www.emplive.com Smithsonian Institute www.si.edu

Enhancing relationships through customer service	Goals	Tools	Examples and Resources
	Better understanding of donor as customer	Integrated fundraising and accounting software	Resource: Closing the Account GAAP and Donor Divide www.npower.org/tools/af_report.pdf
	Providing information for audiences	Permission-based email communication, collaborative arts portals	Examples: ArtsBoston www.artsboston.org Indy Arts www.indyarts.org
	Ease of audience participation in programming	Ticketing systems, collaborative arts portals with shared ticketing systems, handheld devices, devices for visually or hearing-impaired audiences	Resources: Ticketing Systems Information: www.intix.org Mobile Computing in Museums www.cimi.org/whitesite/index.html

Engaging new audiences	Goals	Tools	Examples and Resources
	Reaching younger audiences	Interactive websites with youth-specific content; multimedia performances, exhibitions	Examples: Dallas Symphony Orchestra www.dsokids.com New York Philharmonic Kidzone www.nyphilkids.org
	Providing access for audiences to purchase art, music, video, etc.	Websites with e-commerce software	Examples: LA County Museum of Art www.lacma.org/info/store/store.htm Brooklyn Museum of Art www.bmashop.com
	Reaching cultural tourists	Cultural travel and arts portals	Examples: The Maine Museum Trail www.maineartmuseums.org North Carolina Arts Council www.ncarts.org Discover Craft North Carolina www.discovercraftnc.org Culturally Florida www.culturallyflausa.com

Technology solution close-up

In looking at the countless ways that nonprofit arts organizations incorporate technology, probably one of the most important strategies is using the Internet to reach audiences. An arts organization's website is one of the most important technology tools in the box, providing a source of information for audiences, as well as a venue for participating in programming, purchasing tickets or making donations. The following "getting started" guide outlines the steps to consider in developing an effective and compelling website. We have also provided some examples of how nonprofit arts organizations have used the Web to better serve and support their existing and targeted constituencies.



A website allows arts nonprofits to reach larger audiences with information about exhibits, fundraising and ticketing.

The benefits of strategic planning

Like any decision that affects a business direction, a technology solution – in this case, developing a website – requires a plan that is integrated into the overall strategic planning for the organization. Without this integration, technology plans often fall short, becoming temporary fixes to long-term problems and, in the long run, liabilities rather than assets.

To help nonprofits better integrate technology plans into their overall planning, NPower, with support from the Benton Foundation and the SBC Foundation, developed a unique guide called *Technology Literacy Benchmarks for Nonprofit Organizations* (www.npower.org/tools/benchmarks6.02.pdf). By providing a series of straightforward

questions, or “benchmarks,” this guide offers nonprofits an opportunity to review specific steps in developing and implementing technology and measure their organization’s readiness for that step.

Another important resource is NPower’s *TechAtlas* (www.TechAtlas.org), a hands-on, Web-based planning tool that nonprofits can use to assess their current technology use and receive recommendations on how to better implement new technology to achieve overall and specific goals.

To provide arts organizations with practical advice on developing and implementing an effective Internet strategy, we have drawn heavily on both *TechAtlas* and *Technology Literacy Benchmarks for Nonprofit Organizations*, although we have tailored the recommendations specifically for arts organizations. The steps we will cover in this section are:

1. Lead with your mission
2. Assemble a technology team
3. Envision your goals and plan to chart the outcomes
4. Identify who you want to reach and why
5. Assess current technology assets, staffing and knowledge needs
6. Calculate total cost of technology ownership
7. Flesh out your content and services
8. Develop a marketing strategy
9. Find the right consultants and vendors
10. Evaluate your success
11. Maintain your site

STEP 1 *Lead with your mission*

A technology plan connects your organization’s use of technology (current and future) to achieving your organization’s mission. So it is critical to begin any planning activity with a thorough understanding of your mission and how technology will support it.

STEP 2 *Assemble a technology team*

Build a team that includes voices from a broad spectrum of program and activity areas. Finding the right mix of board members, staff, volunteers and others will help shape a technology plan that supports your mission and will be successfully implemented.

STEP3 *Envision your goals and plan to chart the outcomes*

Consider what you want to accomplish and prepare to chart the outcomes. A vision statement helps guide your technology planning process and reflects how that process will support your organization's mission.

To begin drafting a vision statement, envision the possibilities: If technology were working to help your organization achieve your mission, what would this look like? To craft the outcomes, consider qualitative as well as quantitative results.

For example, if your goal is to increase membership, how might you also track and evaluate how those members feel about your programming as well as your customer service? While your goals might be specific, keep in mind how those specific goals will help you achieve your ultimate goal – to enhance your communications capabilities with audiences.

STEP4 *Identify who you want to reach and why*

It's marketing 101 – know your audience. Understanding background information about existing audiences – such as income, education, social and cultural identity and past experiences – helps curators select exhibitions, producers launch plays and dance companies present work. Understanding an audience's demographics also helps an organization hone its customer service outreach activities, plan its sales activities and target new members and donors.

An understanding of your target audiences will be crucial in determining the functionality, content, look and feel, and promotion strategies that will be part of your website.

Selling programs to your target audience through your website – by encouraging audience members to purchase tickets, attend exhibitions or make donations – might be the first goal that comes to mind when considering your objectives in using the Internet. However, it is important to remember that the Internet, like all your other marketing communications efforts, also offers an opportunity to communicate your organization's brand identity. Building your organization's brand begins by understanding your audience and, more importantly, how your audience sees you and how you wish to be seen.

Selecting the best ways to communicate that brand identity through the Web should also be based on understanding how your audience interacts with technology.

“Successful branding is based on the concept of singularity. The objective is to create in the mind of the prospect the perception that there is no other product on the market quite like your product.”

From “The 22 Immutable Laws of Branding”, Al and Laura Ries

CASE STUDY: Dad's Garage

www.dadsgarage.com

Dad's Garage Theater Company of Atlanta has made a concerted effort to know its online audience. An early adopter of the Internet with a website for six years, *Dad's Garage* conducts an ongoing comprehensive analysis of its audience members.

Through audience surveys that are held on-site, *Dad's Garage* found that its audience is generally comprised of single males, with an average age of 27, who don't want to be seen as traditional. In fact, the surveys revealed that three out of five respondents don't see themselves as theatergoers (though, ironically, they come to four to six *Dad's Garage* productions per year).

As *Dad's Garage* looked at the community in which it operated, it realized that both its current audience and the audience it wanted to reach used the Web frequently to plan their social activities – but the Web had little information about readily available cultural entertainment options. Without current and compelling information, suddenly “it becomes easier to see a local band than to consider going to the theater.”

Knowing that its target audience was non-traditional and the competition consisted mainly of contemporary entertainment options, *Dad's Garage* worked to develop a site that was fun and extended its brand identity, looking to sites like *mtv.com* and *heavy.com* for inspiration. In addition, since *Dad's Garage* knew its audience reflected a demographic that uses the Web to purchase everything from *amazon.com* books to Prince concert tickets, it made sure to include online ticket purchasing through *yahootickets.com* as a function of the site.

STEP 5 Assess current technology assets, staffing and knowledge needs

Once you know what your technology vision and goals are, the next step is to assess what you already have so that you understand the gap you need to bridge in your planning process. Tools like NPower's *TechAtlas* can help you with this assessment process by helping you inventory your equipment and staff skills and providing infrastructure recommendations related to nonprofit technology literacy benchmarks.

As part of this assessment, you will also need to look critically at your organization's access to reliable technology support. People working at nonprofits often wear many hats. Similarly, technology staff at nonprofit arts organizations are asked to fill many different roles. While technology staff may want to help your organization with all its technology needs, it is important to know that it is rare for one person to have all the skills necessary to achieve your goals.

CASE STUDY: ArtsBoston

www.artsboston.org

ArtsBoston's planning process included an assessment and inventory of its existing technology conducted by a technology team comprised of key staff and board members who would ultimately be responsible for implementation.

According to Catherine Peterson, Executive Director, "The assessment questions forced us to step back and focus on what we wanted to accomplish." Out of these discussions, the technology team developed a technology vision statement and broad goal statements.

Using *TechAtlas* (www.techatlas.org) and *TechSurveyor* (www.techsurveyor.npower.org/techsurveyor), the *ArtsBoston* technology team completed an inventory of its information systems, internal/external communication flow, connectivity, equipment, staffing and training.

"We didn't know whether to laugh or cry, but at least we had a framework to sort through a daunting list of problems," Peterson said.

STEP 6 Calculate total cost of technology ownership

To successfully implement technology in your organization, you first need to understand the true costs. Similar to the expenses involved in owning and operating a car, they go beyond the purchase price to include gas, oil changes and insurance. The cost of owning and operating technology includes more than just buying the computers on people's desks.

Look critically at your organization's access to reliable technology support.

The true cost of technology includes the expense of providing ongoing maintenance and support for the technology and the costs of training staff to use the technology, as well as any “hidden” or indirect costs such as lost productivity due to computer troubles. After buying a computer, installing a network or publishing a website, it is tempting to close your eyes to these ongoing costs. However, they are real and do not go away. Identifying and planning for the total price of technology ownership allows an organization to develop an appropriate budget and proactively anticipate and plan for covering these expenses.

STEP 7 *Flesh out your content and services*

The content of an organization’s website can be informational, educational, experiential, transactional – or all of these! Arts organizations, in particular, have myriad opportunities to provide significant benefits for existing and untapped audiences in a variety of ways:

- *Greater access to collections and performances to engage audiences*
Providing online access to a database of a collection allows seldom-seen pieces, or those not related to current exhibitions, to be available for discussion, observation and reflection.
- *Streaming media*
The quality of streaming video and audio files is improving and the public is increasingly open to seeking out this material online. As a result, websites like New York City’s *Bang on a Can* (www.bangonacan.org), are able to provide the public with online performance experiences from the organization’s archived collections.
- *Online exhibitions to supplement or substitute for in-person experiences*
By comparing objects that are not usually seen together through online exhibitions, organizations can re-contextualize objects to help audiences see them and experience them in unique, meaningful ways. This approach not only creates new learning opportunities for visitors, but also represents a way to recoup prior investment in digital asset management and to create new exhibits in a time of downsized budgets.
- *Content that provides increased customer service*
Removing practical barriers to participation (such as difficulty purchasing tickets or memberships) can be a significant benefit for an institution. New software and web-hosted software solutions are becoming more available to large and small organizations that want to provide a user-friendly and convenient option for audiences, and to help increase sales. In addition, online arts portals like *ArtsBoston* not only provide users with the opportunity to purchase tickets to a variety of arts events, but also help arts organizations expand their visibility to untapped audiences.

CASE STUDY: Dance Theatre Workshop

www.dtw.org

Dance Theatre Workshop in New York is a theater service organization whose constituents are new and emerging mid-career artists in the field of dance. The organization has 24 full-time employees, plus part-time and various hired hands.

For many years, DTW would take phone reservations for performances. As Jay Ryan, technology director, explains, “People would call in and reserve, but we’d have a high no-show rate unless it was a popular performance and then we’d sell out. This created problems for us. We couldn’t anticipate revenue and problems for our audience when they wanted a ticket and we’d be sold out.”

To switch to selling tickets in advance, DTW moved to an assigned seating system, which demanded that it have a ticketing system in the box office. Since this was going to be a dramatic change in the way DTW worked, it needed a technology system to support it.

“We put together a staff team to do a needs assessment, anticipate future needs and scan what software was out there. It took six months,” Ryan said. “The team talked to everyone on staff. We narrowed down the software to a couple of choices and did an in-depth comparative analysis of the existing software.

“We set up some criteria such as:

- How well can we exchange information from the ticketing system into our fundraising system?
- How user friendly is this?
- What type of reports does it offer?
- What is the degree of customization?
- How fast was the software in completing a transaction while on the phone or in a queue at the box office?

“Then, we played with demos of the software and evaluated the pluses and minuses. One of the features important to us was speed. The system had to be fast from the point of sale to printing out the sale. At that point, we were not looking for online ticketing because we needed to make the shift from a manual system to an automated one for in-person and on-phone sales. The system we selected did have a module you could add on later for online sales, and in 2002, we did that. When we switched to assigned ticketing system, we experienced a 22 percent increase in revenue.

“In September 2002, we went live with online ticketing in-house. With our new system, we have live ticketing – people know what seats they are buying. We had to rethink and redesign our website to help drive online ticketing. What we’re finding is that about 10 percent of our ticket sales are coming from online sales and half of those ticket buyers are new people buying at the last minute. We’ve had some gains in efficiency because the online module integrates the charge card process. So, we don’t have to re-enter phone orders.

“All the gains in efficiency and customer service were worth the investment in upgrading our system – the cost of the hardware, software and website as well as training. Online ticketing is the way of the future and the way to provide customer service. The audiences we want to get are younger, more Web savvy – they won’t use the phone to buy tickets. They want to do it from the Web.”

Content to engage cultural tourists

With cultural assets often spread out across large or diverse geographic regions, cultural portals offer a critical mass of information. Collaborative efforts like *The Maine Museum Trail*, *Discover Craft North Carolina* and *Culturally Florida* aggregate cultural information on one site, so visitors are able to select art experiences in conjunction with travel.

Content to engage young audiences

Storytelling is a way to connect with all audiences, but it is specifically effective with young audiences. The Web offers countless opportunities for arts organizations to tell stories – to contextualize an experience – so children can develop an early and lasting appreciation for culture. For example, *Kidzone*, a project of the *New York Philharmonic*, was launched in 1999 as a content-rich site that emphasized information about symphonic music, instruments and orchestral history instead of games. To increase the “hang-out” factor, and at the suggestions of educators and parents, *Kidzone* now is balanced with more interactive elements and games that appeal to children.

Opportunities for audiences to interact through e-commerce

With attention to promotion – often through permission-based, email marketing – and to customer service, many arts organizations are developing new revenue streams through online sales.

CASE STUDY: The Arts Council of Indianapolis www.indyarts.org

The Indianapolis Arts Council's website serves as a collaborative, online marketing vehicle for the arts in Indianapolis. Visitors to the site can purchase tickets to arts events taking place, check out the schedule of events for the arts scene in the city, sign up for email promotions or learn more about the city's arts organizations or the arts council's programs. According to Janet Boston, "We have an ever-expanding list of arts organizations that use it. The site serves as a portal to the local arts community."

The site receives quite a bit of daily traffic and there is a strong interest in the community from different avenues. Notes Boston, "The people who work in tourism promote the site in their materials and link to us from their websites. We were approached by a group that markets activities and programs to senior citizens. So, we are going to create a section on arts activities for seniors on the site. This opens up new audiences for all the arts organizations and provides a critical mass that wouldn't be there if each organization worked in isolation."

CASE STUDY: LA County Museum of Art

www.lacma.org

LA County Museum of Art had a bricks-and-mortar gift shop and had wanted an online store for some time. The museum had used a vendor called *museumshops.com* that purchased inventory from many museum stores online and also did the fulfillment. When the vendor reorganized and went offline, the museum lost its Internet presence.

Since senior management at the museum felt strongly that an online store was important, they formed a project team that included shop and technical staff. The team's goal was "to create an online store on a shoestring budget that matched the aesthetics of the museum's website."

Elise Caitlin, LACMA's Internet Developer, did some research, including browsing the online stores of other art museums and contacting colleagues in the field. "I learned that most art museums seem to go with Yahoo Store software or they have customized Web application. The problem for us with Yahoo Store was that it was based on a proprietary language called RHTML and we just didn't have the time to learn it in order to do the set up. We needed inexpensive HTML-based storefront software." She turned to the Internet, and using criteria established by the project, she narrowed her requirements to the following:

- Modest monthly fee-based price
- Offered free trial
- Offered good technical support
- HTML-based
- Back-end had the fields for tracking and inventory management that staff needed
- Easy to use, so non-technical people could access the back-end for fulfillment
- Template that could be modified to match the look and feel of site

Caitlin recommends allowing plenty of time for experimentation and design revisions to understand the trade-offs of inexpensive software. After trying demo versions, the museum settled on Earthstores.

Caitlin was able to customize the Earthstores templates to fit the look and feel of the rest of the Museum's site. She recommends starting with a small number of items at first. "Before you can sell merchandise online, the shop staff has to gather the inventory, take digital photos and write blurbs," she said. "That content needs to get into the Web-based system. Then, once the shop is open, the shop staff needs to process the orders and get them shipped to customers." She notes that it's important to spec out the workflow as part of the process and to allow enough time to do so.

According to Caitlin, the process took the team eight months, from the go-ahead to finding a store to opening it. "It is important to test the system with live orders before you open to the public," Caitlin notes, adding that LACMA did a beta test with staff. Caitlin credits the early success to the amount of time spent experimenting with the software.

The store marketing budget has been modest but effective. It was promoted in the members' publications, prominently linked on the website, and promoted in the Museum's on-site shop. "We started with 30 items, then moved up 200," Caitlin says. "We're getting orders for some items from all over the world!"

STEP 8 *Develop a marketing strategy*

A successful website that conveys information, educates the public, drives ticket sales or donations, and promotes the brand of the nonprofit is largely based on the nonprofit's ability to market the benefits of the site to those individuals they hope to reach.

Many organizations have achieved significant success promoting their organizations – and driving traffic to their sites – through permission-based email marketing, which supplements traditional means such as advertising, public relations, direct mail, cross promotions with commercial venues, restaurants or sponsors, radio or television.

Collaborative efforts – arts portals – can be a cost effective solution for arts organizations that are unable to develop and maintain their own sites. Portals that can be sector specific (www.dancenyc.org) or geographically arranged (www.indyarts.org) are also helpful in marketing arts organizations to new and untapped audiences and can play a vital role in establishing enthusiasm and excitement around the arts.

STEP 9 *Find the right consultants and vendors*

Many nonprofits use consultants on an ongoing basis for program support, fundraising assistance and marketing. And, of course, most nonprofits understand the importance of managing these relationships to best support the goals of the organization. While technology consultants or vendors require the same kind of management, the nature of their expertise calls for a specific, process-oriented selection that allows the nonprofit to make a more educated decision.

Writing an Request For Proposal (RFP) can be a daunting task for many organizations. However, in selecting a vendor, it is essential to understand the organization's mission-related goals, the technical needs as they relate to the organization's overall needs, and the existing financial, management and staff limitations.

“Email is quick. If we have a week or weekend performance where sales aren't as strong, within 15 minutes we can put together an e-postcard with a discount offer, zap it right out and see a response back within hours in terms of ticket sales.”

— Bob Russell, Geva Theatre

CASE STUDY: WESTAF

www.westaf.org

WESTAF, the Western States Arts Federation, is a nonprofit arts service organization dedicated to the creative advancement and preservation of the arts. As part of its mission, WESTAF manages ArtistsRegister.com, which showcases visual artists nationwide and connects artists with the tens of thousands of collectors, gallery owners, curators, interior designers, public art administrators, art enthusiasts and other artists who use the site every month.

As Matthew Saunders, Director of Technology Programs, states, “The identification, selection and working relationship you have with a vendor is extremely important and we’ve learned a lot about how to do this successfully.

“Here’s my advice:

- Seek out other arts nonprofits and other types of nonprofits who have done similar projects. Talk to the person who has the relationship with the vendor. Ask for the names of the vendors they considered using.
- Always do an RFP that is based on your internal brainstorm and discussions about what you need and why. Don’t even think about listening to a sales pitch from a vendor seriously until you have an RFP on paper.

“When you send out an RFP, you’ll most likely get responses from different types of vendors. The right vendors will have the perfect expertise and will understand nonprofits. Furthermore, they are flexible and ask the right questions.

“It is important to work with a nonprofit-friendly vendor. Many of us in the nonprofit world won’t necessarily think through every detail of a project. There are going to be change orders and extensions of the scope of work. A good vendor will have anticipated that and built it into the project budget. A good vendor anticipates that there will be change from the original RFP.

“You want to get a minimum number of bids; I always try to get at least three so we can do a good comparison. Once you have three decent bids that more or less meet your needs, it comes down to chemistry. And, sometimes it is worth spending a little extra money if the vendor will listen or demonstrates some understanding or willingness to learn about your business. Make sure the vendors do an in-person presentation as part of the process. Ideally, it should be a group making the choice.

“Communication is the most important thing after technical skills. You want to work as much as possible with technology consultants who can speak your language and translate geek speak into regular language.”

STEP 10 Evaluate your success

Outcomes-based thinking – familiar to most nonprofits – is a systematic way to assess the extent to which your Internet strategy has achieved its intended results. It also works well as a planning tool to help further clarify goals and create focus. The process includes the consideration of several questions that help you state your goals, identify activities/resources and outcomes, and envision and track concrete results. The intent is to ultimately answer the following questions:

- How do we know if our investment of time and money into this Internet strategy was a success?
- How can we improve upon what we've already done so far?

At this point in the process, you not only need to clearly identify what quantitative and qualitative data you will use to assess the outcomes of the project, but also how and where you will collect the information. There are a variety of collection tools available, including surveys, focus groups and in-depth interviews with users, as well as statistical

Areas of data collection and tools	Areas	What	Data Collection Tools
	Audience	Number of people in all audience groups that visit, download or participate	Server logs, user surveys
	Traffic	Number of hits, unique visitors, duration of visit, return visitors, click-through rates, open rates	Server logs, email marketing software tracking
	Content	Number of content offerings developed by organization, partners or contributed by audiences	Content management system
	Content usefulness	How users apply the content - what actions they take as a result of interacting or using the content	User surveys, interviews, case studies, online discussion
	Content quality	How users, including media or opinion leaders, evaluate the quality of the content	User survey, interviews, review quotes
	Partners	The number, depth and effectiveness of partnerships	Interviews, focus groups
	Relationship building	The number of new site registrations, subscribers to email newsletters, level of participation on online discussions	Email list management software, server logs, discussion area posts

reports that track users. You should also determine why you are doing the evaluation. Will you need to report to a funder or partner, or will you use the results to make incremental improvements in the site itself?

Questions to ask when developing an evaluation:

- What is the overall intent of our evaluation? Who will read the evaluation report and how will the information be used?
- What are the goals?
- What activities and resources are needed to reach those goals?
- What changes will result from implementing the goals?
- What can you count, measure and describe, and use to document the change?
- How will you collect and summarize that information?

STEP 11 *Maintain your site*

Maintaining a website can be a challenge for nonprofit arts organizations with limited time, staff and fiscal resources. With limited budgets, ongoing maintenance supplied by vendors isn't always an option. To that end, it's important to build the maintenance of the site into the overall communications plan of the organization.

CASE STUDY: Dallas Symphony Kids

www.dsokids.com

The *Dallas Symphony Kids* website is updated and revised based on user evaluation and keeping an eye on visitation statistics. Notes Jessica Schmidt, Education Associate, "We are gathering information about who is using the site, why and how. That helps with our planning."

According to a recent visitor survey, 58 percent of visitors were students, but the rest were adults. Students tend to use the site in the classroom and in the home at the same rate. The site also attracts a fairly large percentage of Hispanic users. Notes Schmidt, "We are looking at expanding the site to include a Spanish-language version."

Conclusion

The nonprofit arts sector has a major effect on society but often finds itself at the mercy of changing economic conditions and related funding challenges. Technology tools – from online ticket sales to donor databases – can play a major role in helping arts groups engage new audiences and broaden their reach and impact.

Unfortunately, smaller arts organizations in particular often view technology as a nonessential item they don't have time to implement, or – if they have implemented it – as a discretionary item to be cut when budgets are tight. Arts and culture organizations should take a second look at technology as a key element in their ability to survive and thrive in the constantly changing nonprofit arts environment.

By their very nature, nonprofit arts organizations are extremely creative. It is imperative, then, that arts groups use that creativity to implement technology solutions that will help them broaden their audiences, operate more efficiently and serve as models of entrepreneurship for the entire nonprofit sector.

Resources and additional information

This list includes websites, articles and other resources that will be useful to arts organizations seeking to plan and implement an Internet strategy to expand audiences.

Appendix A – Additional Research on the Arts and Culture Sector

Appendix B – Interviews Conducted

APPENDIX A – Additional research on the Arts and Culture Sector

Overview of sector and technology use

Size and types of arts disciplines

www.NPower.org/tools/MissionSpecific.htm

As part of the research for this guide, we collected a variety of statistics about the size and types of nonprofits making up the arts and culture sector and their current access to technology. This information can be downloaded from NPower's website.

Audience research

Performing Arts Research Coalition

www.operaamerica.org/parc

The Performing Arts Research Coalition (PARC) is a collaborative project created by five national service organizations to improve and coordinate the way performing arts organizations gather information on the arts sector. Free copies of recently released arts audience attendance studies are available, as well as how-to audience survey kits and manuals.

Knight Foundation: Magic of Music Project

www.knightfdn.org/default.asp?story=music/news/2002-04-19_main.html

This study looks at attendance patterns, motivators and barriers for classical music consumers, although a lot of information is useful to marketing all the arts.

Technology integration in the arts

New York Foundation for the Arts: Technology Resources for Arts Organizations

www.nyfa.org/level2.asp?id=36&fid=2

This section includes two handbooks about how arts organizations can plan effective websites and undertake a strategic technology plan. There are many links and examples of small- and mid-sized arts organizations' successful use of technology.

Ed-Resources.Net's Managing Your Museum Web Site

www.ed-resources.net/mw99/index.html

This online reference covers Web planning and design, while raising good points around branding, universal accessibility, and strategically prioritizing website content. While written for museum professionals, there is much valuable information for other arts disciplines.

Art & Gadgetry: The Future of the Museum Visit

www.cimi.org/whitesite/Handscape_Gadgets_Schwartz.html

Originally published in Museum News, this article looks at how handheld gadgets can enhance visitation to museums and includes field research and lessons learned from museum professionals attempting to integrate this technology into the museum visitation experience.

CMI

www.cimi.org/whitesite/index.html

This page is a one-stop place to look for links and resources related to mobile computing in museums.

Museums on the Web Conference

www.archimuse.com/conferences/mw.html

The organization organizes an annual international conference devoted exclusively to Museums and the Web. This site provides a complete archive to all panel discussions, white papers and other resources.

Media and Technology Committee

www.mediaandtechnology.org

The Media and Technology Committee is a Standing Professional Committee of the American Association of Museums. Its purpose is to identify, access and advocate a broad variety of program uses for media and technology in helping museum professionals meet the needs of their diverse publics. The committee organizes panels at the annual conference, makes an award and maintains a website that provides comprehensive museum technology information.

Museum Computer Network

www.mcn.edu

The Museum Computer Network is a nonprofit organization of professionals dedicated to fostering the cultural aims of museums through the use of computer technologies. It serves both individuals and institutions wishing to improve their means of developing, managing and conveying museum information through the use of automation. The site includes numerous links and resources, including links to vendors of museum-specific software.

Arts organizations using technology: case studies

Permission-Based Marketing: Using E-mail to Engage African American and Hispanic Audiences at the Chicago Theatre (\$6.50 to download)

https://secure.artsmarketing.org/product_storefront/product-detail.cfm?recordid=79

National Endowment for the Arts Resources for Change: Technology

In 2001, the Arts Endowment funded 25 model arts and technology projects. Three of those projects are profiled here:

Milkweed Editions: Literature, Landscape, and Activism

www.nea.gov/features/resources/milkweed.html

NewMusicJukebox: Contemporary American Music Online

www.nea.gov/features/resources/amc.html

portalWisconsin.org: A Bright Needle In A Cyber Haystack

www.nea.gov/features/resources/portalwisconsin.html

Marketing the arts online and offline

ArtsMarketing.org

www.artsmarketing.org

ArtsMarketing.org is a joint project of Arts & Business Council Inc. and Arts & Business Council of Chicago. The site provides extensive resources for marketing the arts, including information on marketing campaigns for arts organizations, plus low-cost workshops nationwide for individuals and organizations on developing specific marketing skills. There is a discussion board devoted to the use of technology.

New York Foundation for the Arts: Marketing for the Arts for Nonprofit Arts Organizations

www.nyfa.org/level3.asp?id=175&fid=2&sid=65

This is an online handbook designed for small and mid-sized arts organizations to put together a marketing plan. It includes step-by-step worksheets, tips and resources.

DotOrg Media: Newsletter #9 Electronic Mailing Lists - Resource List

www.dotorgmedia.org/Publications/Publications.cfm?ID=76&c=18

This issue of DotOrg Media includes an excellent annotated list of vendors for email marketing software most commonly used by nonprofit organizations. This site includes several useful newsletters that focus on other aspects of website marketing and development.

Wired for Culture: How E-Mail is Revolutionizing Arts Marketing

www.amazon.com/exec/obidos/tg/detail/-/0972914102/104-1534325-7854340

Written by Eugene Carr, who is president of Patron Technology, an email marketing software vendor, this guide provides how-to tips and case studies of how several arts institutions have used Patron's software.

The Sleeping Giant: Harnessing the Power of Email

www.summitcollaborative.com/bos_info.htm

This workshop by Summit Collaborative provides specific advice and tips on how nonprofit organizations can more effectively manage email and take advantage of the opportunities it provides for relationship building. The workshop materials can be downloaded online for free. The materials include an excellent list of email newsletter vendors, worksheets, and other useful information.

Fuel4Arts

www.fuel4arts.com

Funded by The Australia Council for the Arts, fuel4arts.com delivers free marketing tools and ideas to professional arts marketers and artists. The site operates as an online community with over 4,000 regular members from Australia and as far afield as Malaysia, USA, UK, Russia, Brazil and over 20 other countries. Check out SAUCE!—a free publicity guide including comprehensive information and hot tips on effective promotion.

International Ticketing Association

www.intix.org

This is the site for the trade association of people who sell tickets from baseball to Beethoven. The site has an extensive list of ticketing software vendors and discussion boards. The annual conference provides workshops on selecting ticketing systems and its vendor hall provides an opportunity for efficiently meeting with many vendors and seeing demonstrations of systems.

Clickz

www.clickz.com

Clickz is devoted to all aspects of marketing and helping interactive marketers do their jobs better. This includes great content on email and Internet-based marketing.

Marketing Terms

www.marketingterms.com

This site provides an Internet Marketing Reference and Index of Internet Articles. Online marketing terms and techniques are explained, and links to many useful resources include those on email marketing, Web design, linking strategies, and free website promotion, among many others.

Website development and maintenance

NPower Seattle Resources

www.npowerseattle.org/tools/creatingandmaintainingwebsites.htm

This list of resources will take you to resources and tools for maintaining a website.

TechSoup/DotOrg Media Outsourcing Your Technology Needs

www.techsoup.org/adopting_tech.cfm?cg=home&sg=content_adopting

This collection of articles provides valuable information about the process of contracting with a technology consultant as well as numerous case studies and links to useful resources.

DotOrg Media: Content Management Systems

www.dotorgmedia.org/Publications/Publications.cfm?ID=71&c=18

This issue is a good primer on content management systems.

Appendix B – Interviews conducted

Many thanks to the following organizations for providing important information for this guide:

State Arts Councils

Arkansas Arts Council
California Arts Council
Connecticut Commission on the Arts
Illinois Arts Council
Indiana State Arts Commission
Kansas Arts Commission
Mississippi Arts Commission
Nevada Arts Council
Ohio Arts Council
Oklahoma Arts Council
Texas Commission on the Arts
Wisconsin Arts Council

National Service Organizations

American Association of Museums
American Symphony Orchestra League
Art Museum Image Consortium
Arts Presenters
College Art Association
Dance USA
Institute of Museum and Library Services
Media Technology Committee
Museum Computer Network
National Endowment for the Arts
Opera America
Theatre Communications Group

Other resources

Coyote Communications
“Far-Flung Artworks, Side by Side Online” by Matthew Mirapaul, *The New York Times*, May 22, 2003
John S. and James L. Knight Foundation
The 22 Immutable Laws of Branding, Al and Laura Ries
Patron Technology

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Donald Nelson, Spokane Symphony, Spokane, WA
Chuck Patch, Museum Computer Network, Ottawa, Ontario, CANADA
Tom Pechar, Alliance Theatre, Woodruff Center for the Arts, Atlanta, GA

Keith Powell, Hartford Symphony, Hartford, CT
Jim Royce, Center Theatre Group (Mark Taper Forum and Ahmanson Theatre), Los Angeles, CA
Bob Russell, Geva Theatre, Rochester, NY
Kevin Russell, ArtsBoston, Boston, MA
Jay Ryan, Dance Theatre Workshop, New York, NY
Jack Rubin, Tessitura Software, Dallas, TX
Matthew Saunders, Western States Arts Federation, Denver, CO
Jessica Schmidt, Dallas Symphony, Dallas, TX
Barbara Smith, Institute of Museum and Library Services, Washington, DC
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